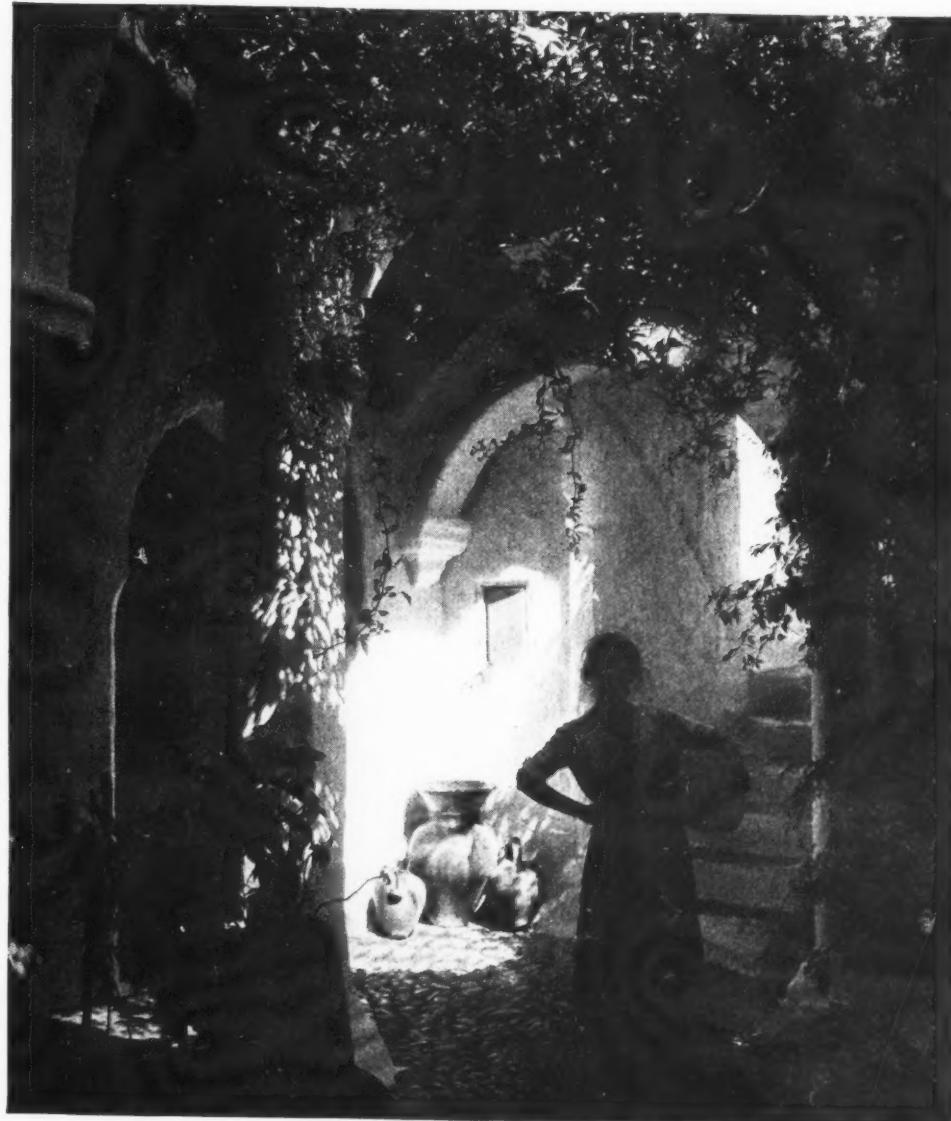


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VOLUME XXVII • JANUARY • 1925 • NUMBER • ONE

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NUMBER ONE

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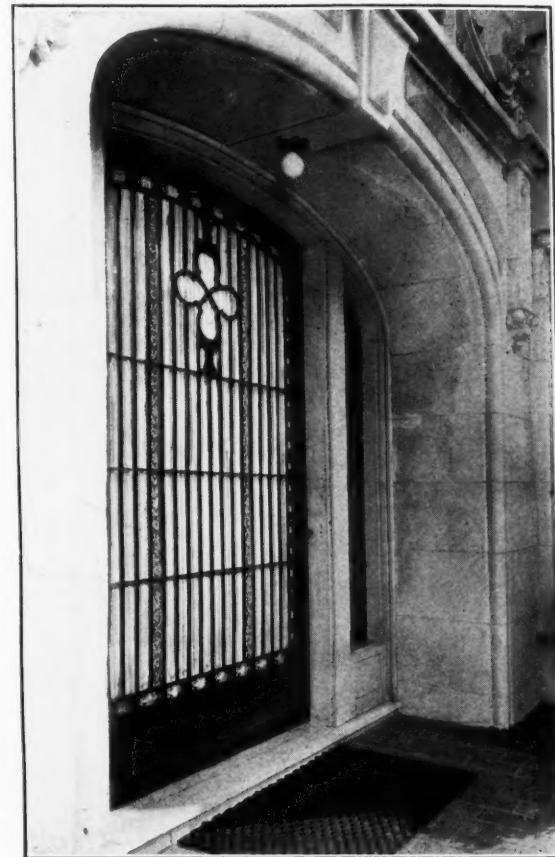
HARRIS ALLEN, A. I. A., EDITOR CHARLES W. MEIGHAN, GENERAL MANAGER

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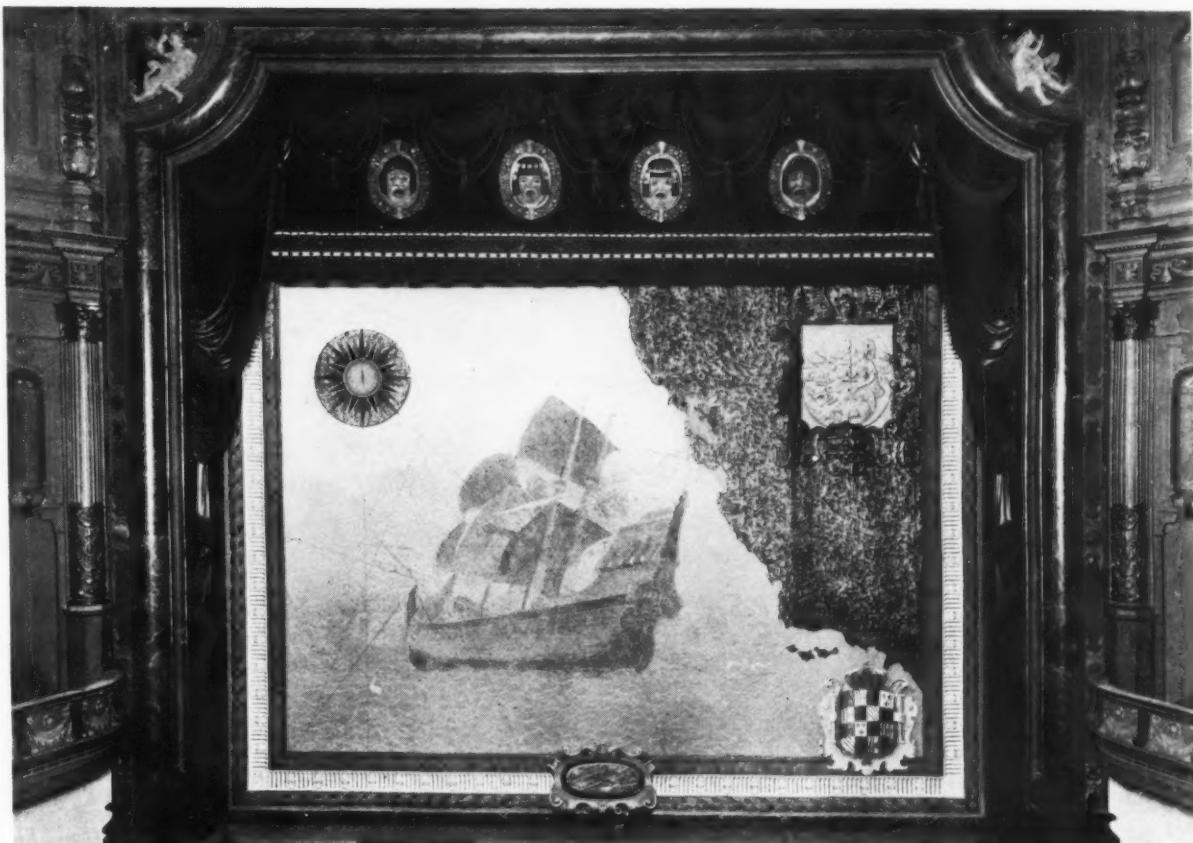
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PROSCENIUM ARCH, BILTMORE THEATRE. SCHULTZE & WEAVER, ARCHITECTS

THE BILTMORE THEATRE

BY HARRIS ALLEN, A. I. A.



THE importance of the Biltmore Hotel, in the architectural development of Los Angeles, has somewhat overshadowed its neighboring building in which is housed the Biltmore Theater. It was, naturally, planned to harmonize in design and material and color with the hotel. While it cannot be said to suffer by comparison, it certainly fails to receive the attention that another location would have ensured.

Except for a few minor points there is distinctly more character to the architectural design than the hotel can claim; and rightly so. Its purpose as a house of entertainment is evi-

denced, without ostentation or excess of ornament. The composition is interesting and well studied, and the wall texture very mellow and satisfying. The treatment of the first story in the two pavilions is not happy; the need of a large motif is felt, instead of this mixture of small features. The ornamental detail is excellent, crisply modeled and well scaled.

The interior treatment is noticeable for its restraint. It is rich without being gaudy; the photographs do it poor justice, for the color scheme is in a very low tone which produces a remarkably harmonious effect. The walls are painted a rather dark ultramarine, which is repeated in richer key on the asbestos curtain. This curtain is said to be the only one of its kind in the West to be treated as [Concluded on
Page 46]



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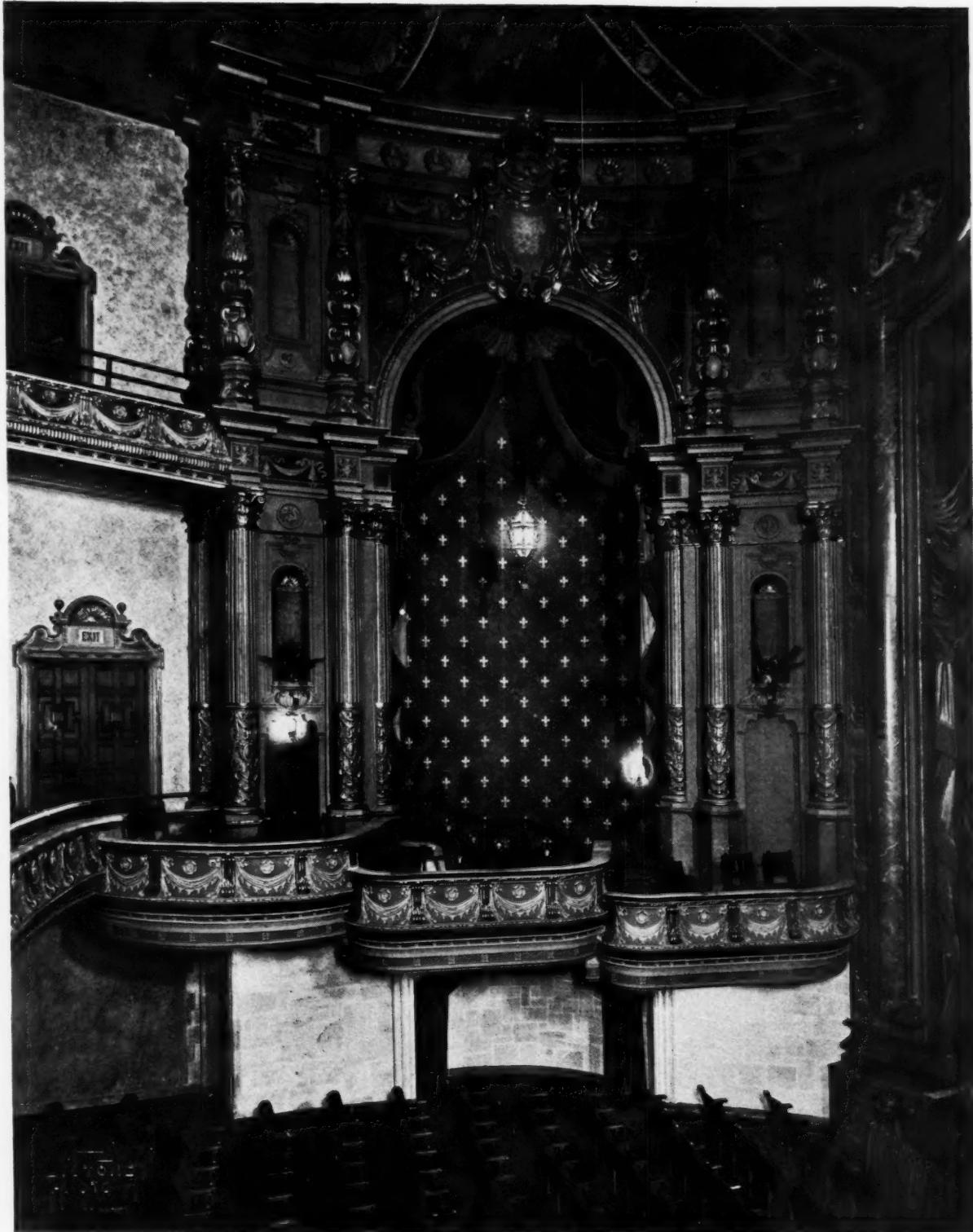
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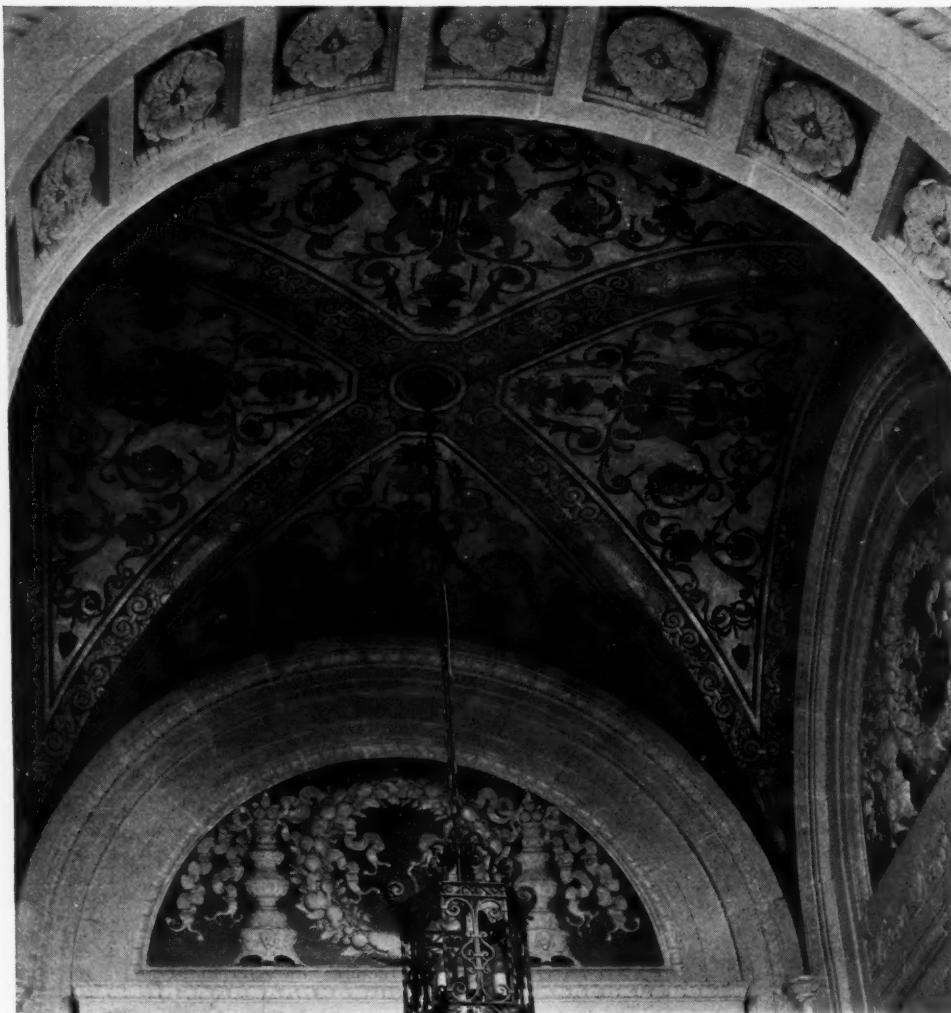
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THE WALL WITH WINNING WAYS

[BY ESTHER MATSON]



WALL that hath a way to win our hearts—can such a thing be? Truly the mere sound of the word wall is forbidding, yet there are walls and walls. Like the little girl in the nursery rhyme when they are good they may be very, very good and when bad simply intolerable. There are some walls that we associate with prisons, some that we associate with stuffy houses, and some again that serve to make the more effective certain garden gates or openings into some near-Paradise.

As a matter of fact both house and garden walls *may* be attractive and recently our architects and artists and our landscape designers have been vieing with one another to make them positively enchanting. They have turned to Europe for classic and renaissance examples. From these they have taken hints as to color and form and decorative detail and they have dared some interesting experiments in our new-world homes and gardens.

Sometimes they have given the wall itself a flat tint of soft buff or dull rose the better to make it harmonize with flowers and foliage around it. Sometimes they have made insets of colored tiles. Again they have judiciously placed a plaque or bas relief against some part of the wall where it shall most happily focus our attention.

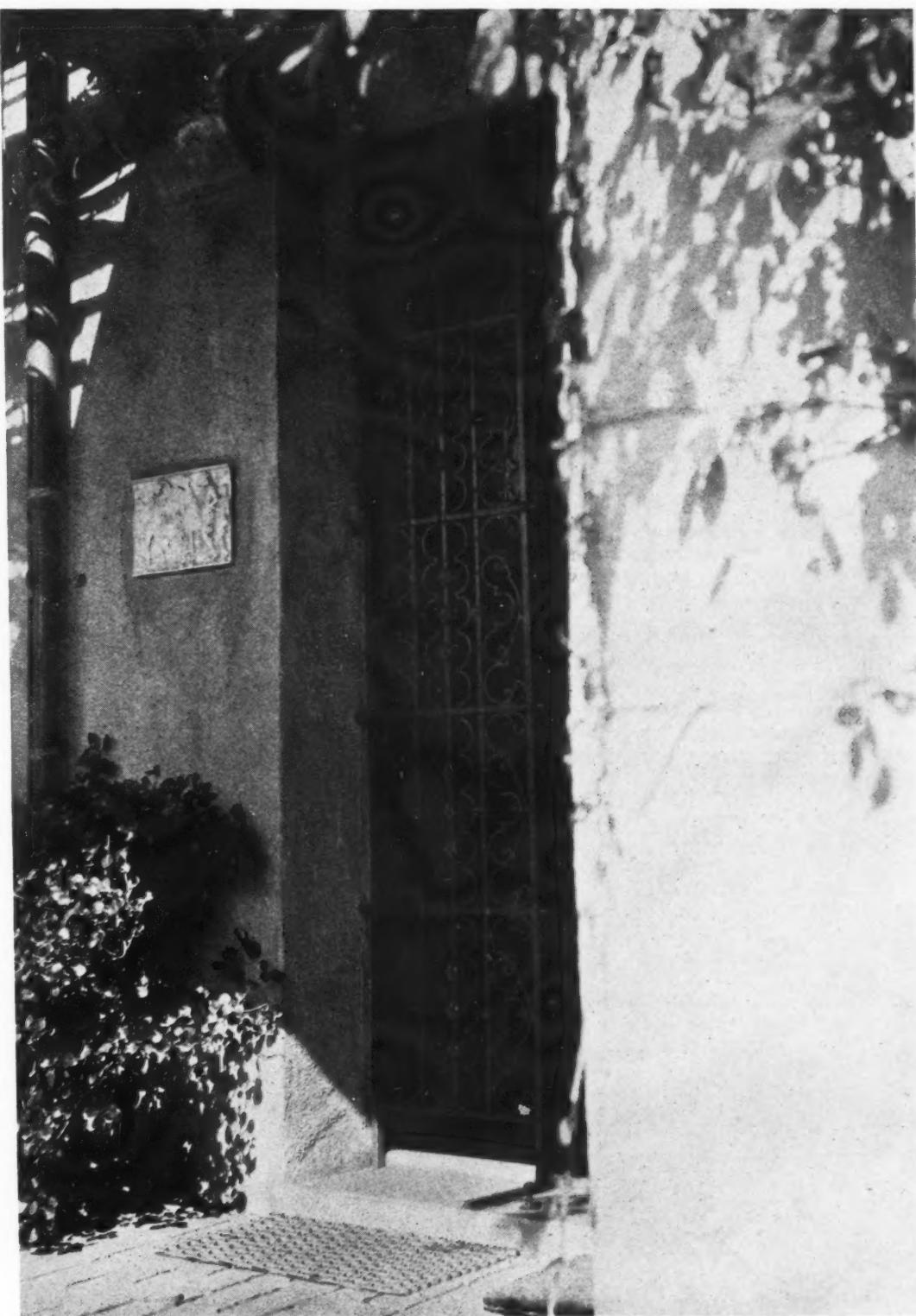
We all know how wonderfully the famous Della Robbia bambini in the wall of the Foundling hospital in Florence illuminate its side of the Piazza dell' Annunciata and how much of interest indeed is added to streets, courtyards and cloisters in Italy by the sculptured figures and the medallions of colored terra cotta which one comes upon every now and again set over doorways, windows and walls.



A pleasant adaptation of this idea has been made by Mrs. Eldridge M. Fowler at Chino. The site chosen for the California George Junior Republic, which she has so generously sponsored, and for her own residence close at hand, is rich in suggestion of the Italian hill-country and her house and grounds are modelled on Italian lines.

One feels a peculiar aptness therefore in her use of Italian masterpieces on both house and garden walls. They also harmonize with the atmosphere of the place.

Such a use of plaques and bas reliefs may besides prove helpful to some of us who take delight in the cultivation and adornment of the lesser gardens. Many times, even in connection with the *very* small garden the quickest and most feasible way of gaining seclusion is by means of a wall of masonry. But immediately then there arises the problem: how to soften—how to mollify—the stiffness of this. "Time's pencil," John Sedding assured us, is bound to soften every garden and this same pencil we know will eventually tone down even the most untoward and forward wall of stone or stucco. Most of us, however, have scant patience to wait for Nature to do her work unaided and so we welcome all possible ways of taking the rawness away from a new wall. The moment such a wall is finished our first thought is for vines to climb over it, shrubs to veil portions of it, and annual flowering plants to make an interesting foreground for it. When all these things are done it is worth while to ponder whether we may not take a step further. Then perhaps we may discover that the addition of some reproduction of a famous Donatello or Della Robbia relief—some group of dancing genii or of singing boys—or some gleaming blue and white medallion of the Madonna and Child will lend precisely the touch of art required to turn our garden wall into a veritable enchanter.



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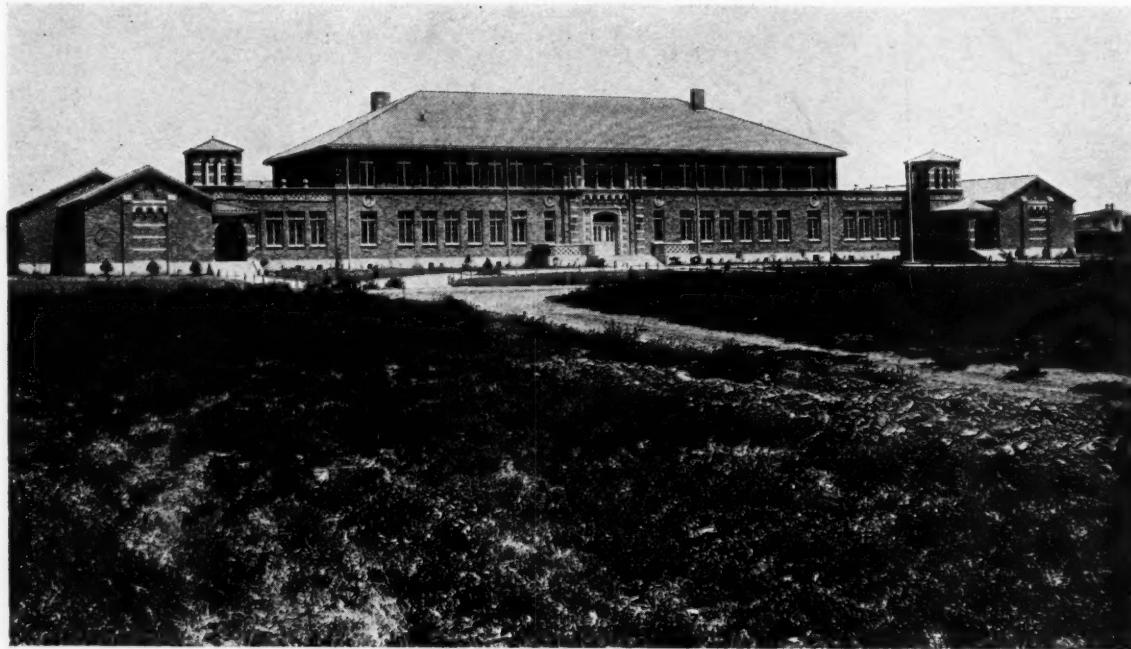
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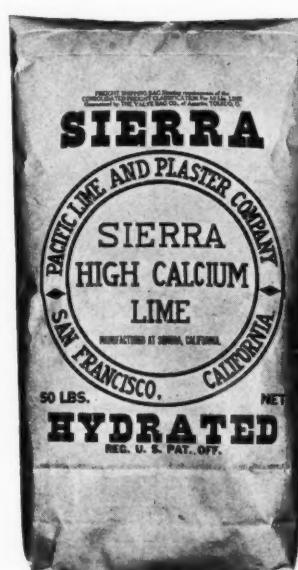
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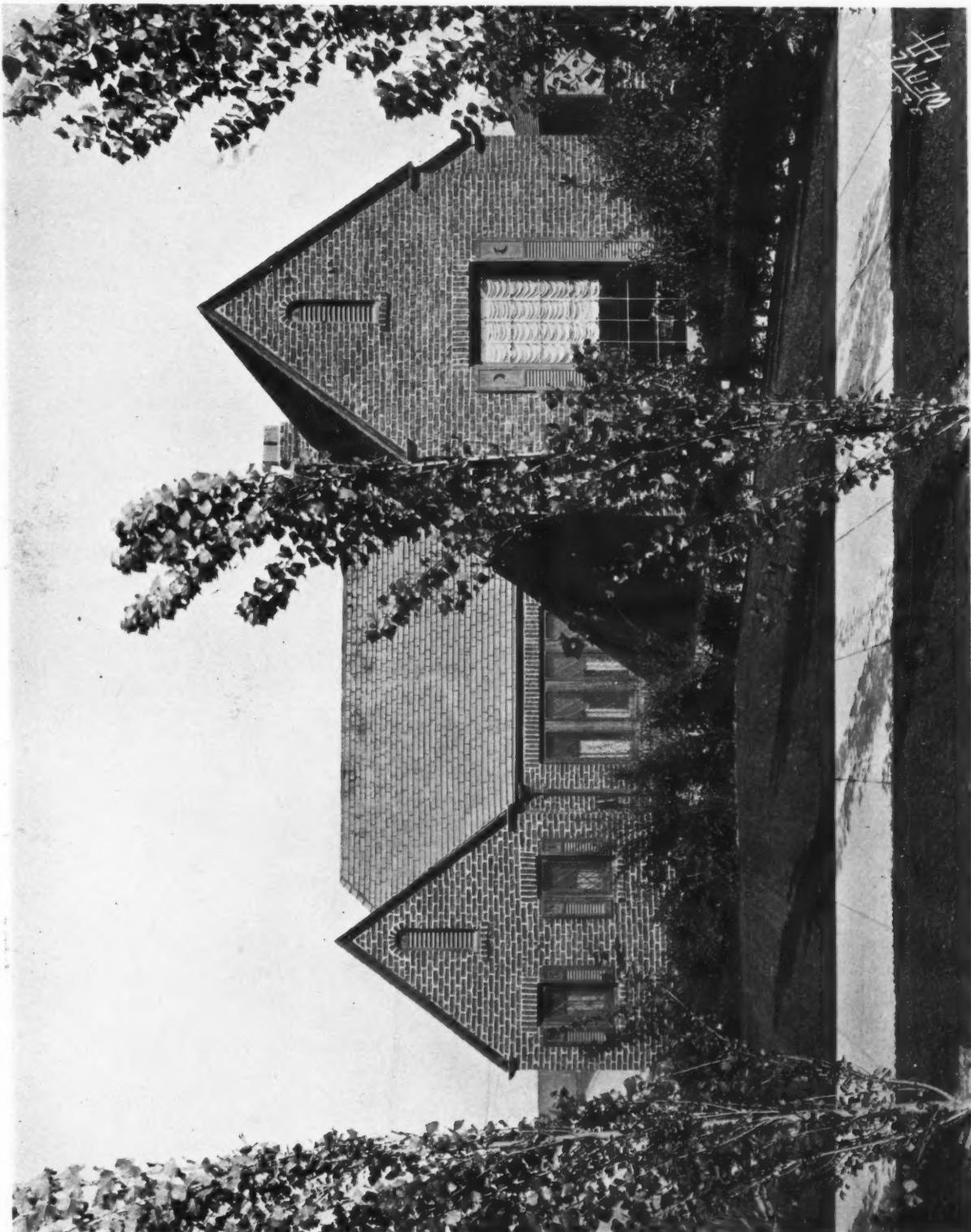


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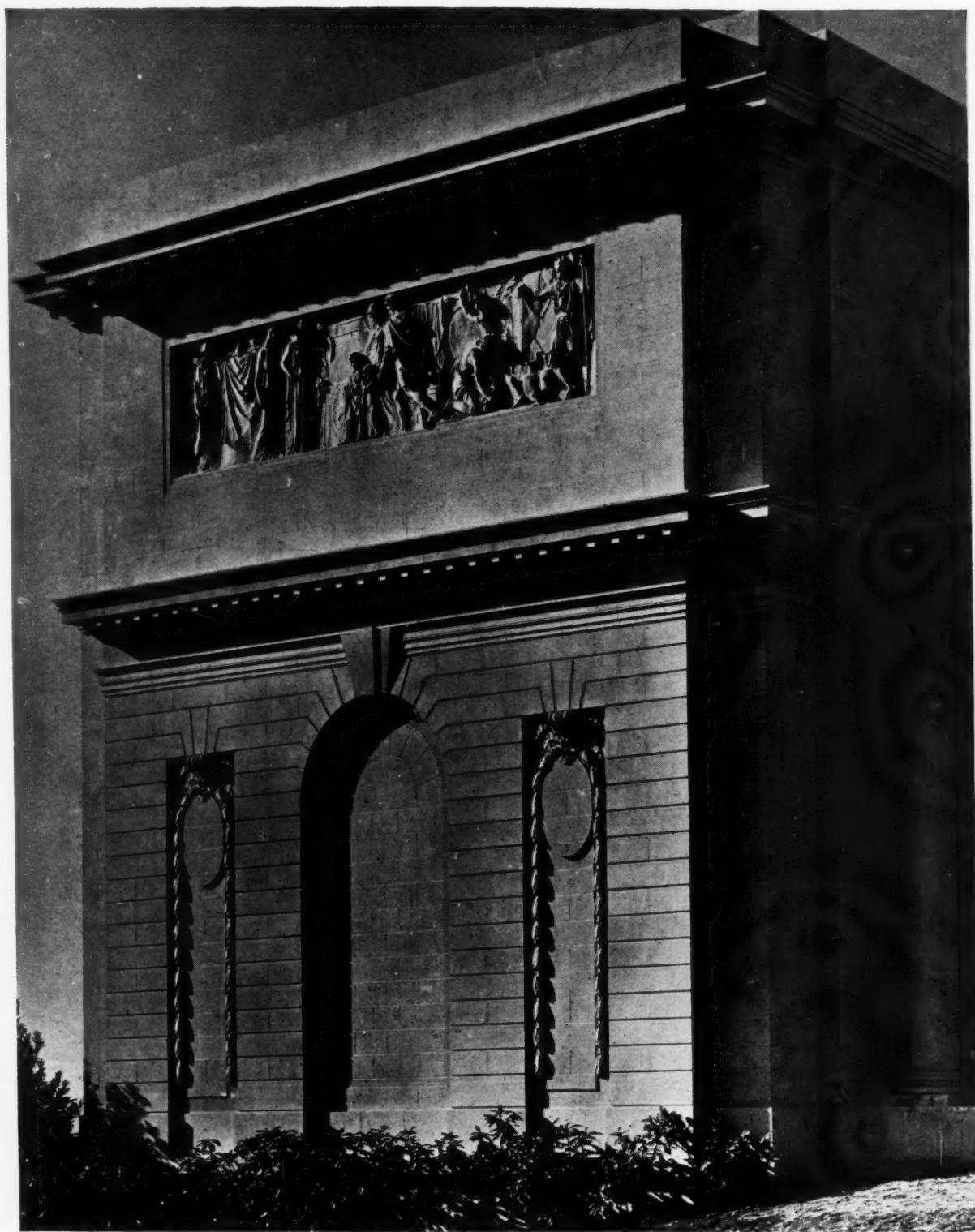
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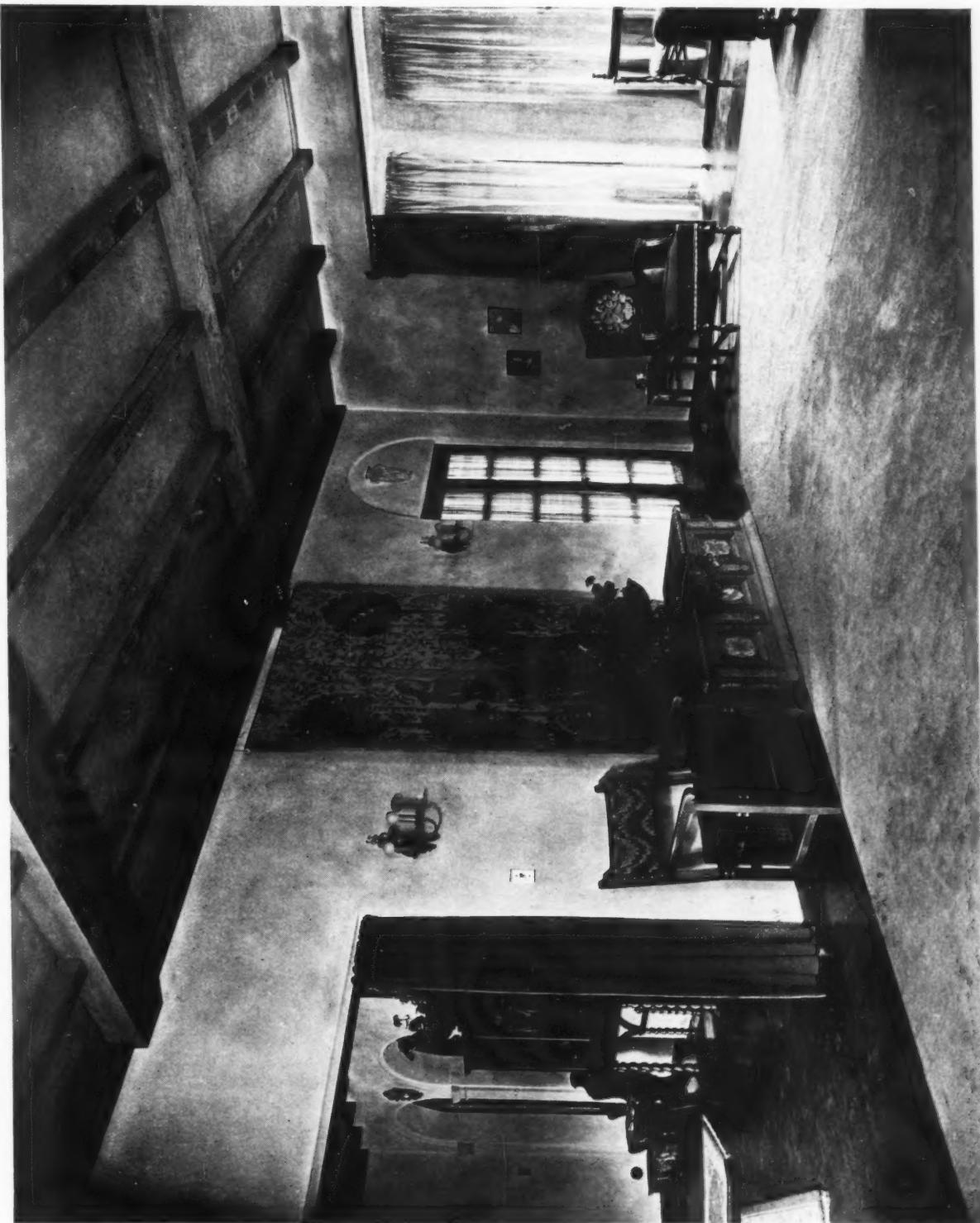
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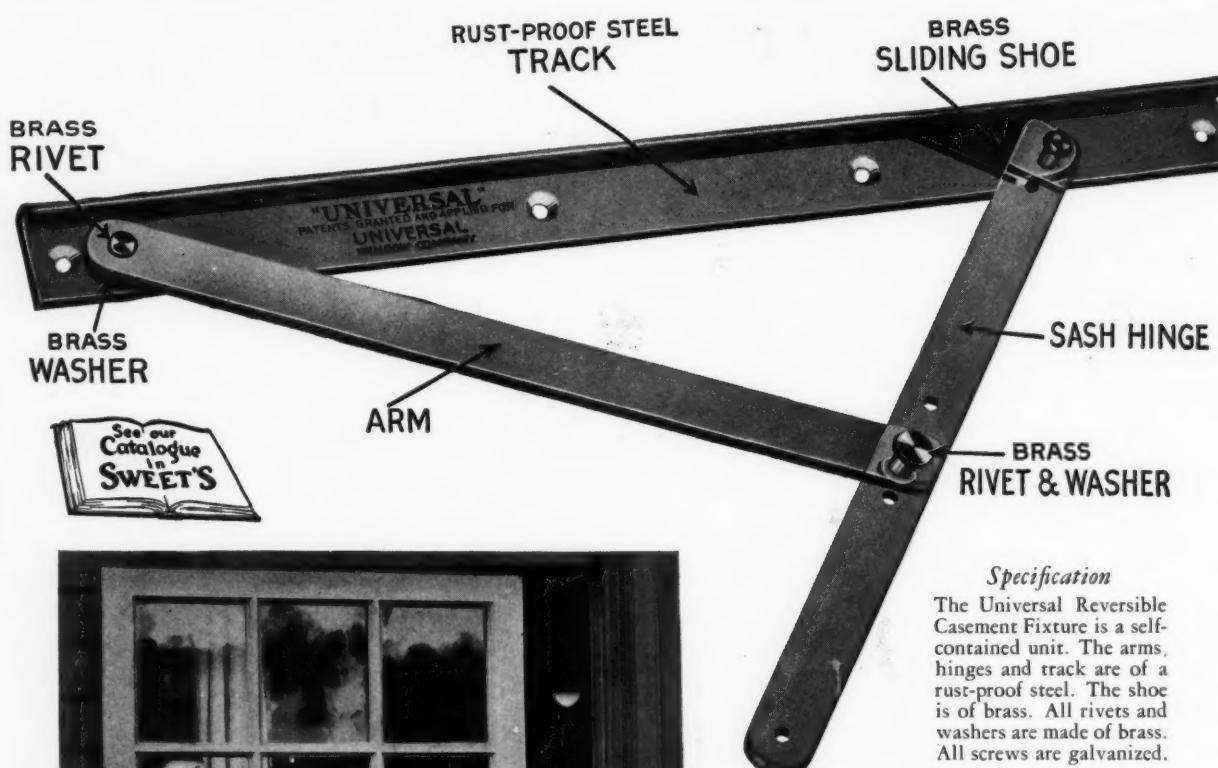
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·EDITORIAL·

Public Interest in Architecture

In the November "Spokesman," the journal of the University of California Extension Division, there is printed a paper by Gertrude Page, a student in the correspondence course in Art 2, on stimulating interest in city architecture. Her suggestions show such an intelligent grasp of this problem, and contain such possibilities of practical fulfillment, that we take pleasure in quoting the paper in full. It may be noted that an Extension Course has been started in Los Angeles, entitled "Introduction to Architecture," to explain fundamental principles of design, form, plan, etc.

"Two of the most important problems of art education in America are:

First, to cultivate a seeing eye so that people will realize whether their surroundings, such as houses, streets, parks, shops, public buildings, are good or bad, and why;

Second, to train people from the start in the elementary schools in the principles that govern the production of beautiful and appropriate forms in every department of life, so that they can, themselves, to some degree mould and shape their own surroundings tastefully and intelligently.

In my own community, I would begin, not with a spoon, as Mr. Neuhaus suggests, but with larger, more conspicuous things. If I had the power, I would persuade the "art committee" of one of our large clubs for women to devote itself to local architecture for a year. I would have lectures, with large screen illustrations, explaining for instance what an architectural gem we possess in Los Angeles in the University Club Building by Allison and Allison. I would have the audiences taught to see why this building is beautiful as a whole and in detail, so that even the fire-escapes give a joyful sense of rhythm. I would have them told why the architecture of this building is called Italian. I would trace its historical origins and suggestions—always with copious illustrations. Then I would take the Friday Morning Club Building by the same architects and the Woman's Athletic Club, also by the same men, and trace resemblances in style, and differences in treatment due to different requirements and resources.

I would take the new St. Paul's Cathedral here as the subject of another series of lectures, with two or three other good churches that have been built recently. I'd take a few atrocities, too, and tell why they're bad, always with illustrations.

The American Institute of Architects, Southern California Chapter, periodically awards prizes for outstanding examples of good recent architecture. I would have all these noted, explained and illustrated. I would be interesting to have different sections of the city and its environs reported on for discussions of the style of architecture, of streets, of gardens, or public squares, of electroliers, of signs. Bridges, viaducts, should also be reported on for comments on their artistic worth.

When the outside aspects of the city have been sufficiently exploited, then I should begin on the furnishings

of certain distinguished buildings more or less open to the public.

I would try to have experts talk to the audiences on all these questions, to get some leading newspaper to run an architectural 'feature' every Sunday.

A year of actual study of our own surroundings would teach us to look with a more seeing eye and with the beginnings of a more discriminating taste."

* * *

Signs of Coming Co operation

Two state conventions were held recently which were of special significance in the building industry. The Millwork Institute, held in San Francisco, is a quarterly meeting of mill owners to discuss their mutual problems, and to improve conditions by working jointly for the reduction of waste, and for better relations with architects and with each other. We shall look for much from this undertaking.

In Oakland, a meeting of City Building Inspectors considered the standardization of building ordinances. A big subject; not to be settled at one sitting. But progress has been made in this direction, and more may be expected. Why are not the architects taking a more active part in this work, of so vital a concern to their profession?

* * *

A Bill for Services

Architects will appreciate the story going the rounds about a doctor who sent a bill for \$10 for two professional calls to a grouchy client and was greeted with a vigorous complaint about the amount. So he itemized his statement and in the revised form it read: "Getting out of bed at three o'clock, waking up wife, cranking up the flivver, driving three miles, saving patient's life, driving back three miles, waking up wife, getting back into bed, \$10." And he added, "no charge for the second visit." It is too bad that some similar way of bringing home to the client the real value of services performed is not possible to all professional men.

* * *

A Busy Year Ahead

Signs are favorable for a prosperous year, for members of the architectural profession and those interested in building. Projects deferred in 1924 are now going ahead and great surplus capital is launching others. If happiness depends on keeping busy, it seems that all are assured a Happy New Year in 1925.



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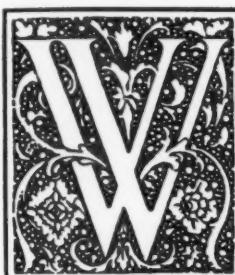
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REPORT OF HISTORIC MONUMENTS COMMITTEE S. F. CHAPTER A. I. A.



ITHIN the boundaries of San Francisco there are but few buildings which, either from age or historic interest, could be classified as strictly Historic Monuments. The few buildings which, through association with national events or celebrated personages, had acquired that dignity were, for the most part, swept away in the fire.

The oldest building in San Francisco is reputed to be the adobe Army Officers Club House in the Presidio, built in 1776. It is all that remains of the quadrangular Fort built by the Spanish Commandant. The Mission Dolores was built a few years later. Both buildings appear to be well cared for as to their preservation as Historic Monuments.

Fort Winfield Scott was erected by the Americans 70 years later, in 1854, and has, therefore, less significance as to age as a Historic Monument. Yet it is a most remarkable building structurally, as well as historically. As time goes on it will no doubt gather increasing interest as a Historical Monument.

Few who visit this building realize that all the material used in its construction was conveyed here from the eastern coast by sailing vessels, or that the skill of the designers and craftsmanship displayed in this building are not excelled anywhere.

The plan and arrangement of the building show careful study of the purposes for which it was designed, namely, that of an artillery barracks and fort to protect the Golden Gate and San Francisco.

Here in San Francisco we are prone to register our architectural history from the Mission buildings around 1770, and jump from that date to the period before and after the fire, without giving much thought to what happened in between these dates.

If it were not for the noble piece of masonry at Fort Scott, which punctuates, so to speak, this span of 150 years plumb in the middle like an immovable rock, recording, as it does, the American occupation of our city and coast, we might have to rely now and in the future solely upon documentary records for mention of intervening historical events.

This now obsolete fortress, which has withstood for many years, undaunted and without capitulation, numerous imaginary foreign invasions, as well as the buffeting of the ocean, presents but little of interest to the mere stud-

ent of architectural composition or the clever draftsman, and yet its designers evidently knew their business and achieved results which they might well have been proud of.

The Fort stands to-day as a discarded governmental relic of the past, a picturesque gatepost at the entrance to the most beautiful harbor in the world.

One can imagine the young architectural draftsman, with his mind full of chaste classic detail and Renaissance dreams, approaching this austere building at first and from a distance with slight interest, perhaps on a blustering day, and looking for sketchable detail, which on his near approach he finds disappointingly lacking. With half suppressed condemnation he turns away at first to pass on, but instead he rounds the corner, coming into the full face of the Pacific Ocean gale, which for seventy years has assailed the unyielding walls of this exposed fortress. His respect for the building, as well as its builders, is at once challenged, and his viewpoint perhaps is changed to one of humble admiration, that for all these years, under the severest weather conditions imaginable, there appears so little evidence of erosion or decay upon the surface of the masonry.

Perhaps as a student he is also interested in the craftsmanship of the bricklayer, surface textures of masonry or brick bonding, and finally in his enthusiasm looks upward to the crowning belt course of granite, beautifully cut with a simple drip mold to throw off the ocean spray, or his eye descends to the huge cut granite blocks dovetailed and bonded together, forming the outward bulwark and fending the fortress from the ocean swell. All this, if he has imagination, begins to appeal to his sense of the fitness of things here displayed, and he exclaims, "These men knew *how* to build!" Thereupon he forgets his Renaissance and classic dreams and begins to investigate. He finally reaches the entrance on the shore side, with its massive and heavily studded doors, over which is carved the date 1854, and passing through the vaulted archway, finds himself in a galleried courtyard, from the extremities of which spacious spiral staircases of granite ascend to the roof and arcaded galleries. From the landing of each story he proceeds through the gun chambers, lined with the same brick, extending in from the outside, through walls six or eight feet thick. The ceilings are vaulted with cut and rubbed brick, and finely mitred and cut voussoirs appear at the groining of the vaulted arches, not a sign of settlement, crack, [Continued on Page 38]



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NEXT MEETING

THE next regular meeting will be held in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, on Tuesday, January 20, 1925, at 6:30 p. m. Dinner will be served at 75 cents per plate. Several matters of importance will be brought up for discussion and Mr. D. D. Banta, of the Bonded Floor Co., will speak on "Floors and the Process of Manufacturing Linoleums."

DECEMBER MEETING

The regular meeting of the American Institute of Architects, the San Francisco Chapter, was held on Wednesday evening, December 17, 1924, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street. President Fairweather called the meeting to order at 7:30 p.m.

The following members were present: John Bakewell, Earle B. Bertz, Albert Schroepfer, Morris Bruce, William Mooser, J. S. Fairweather, Chas. F. Maury, Benjamin Hirschfeld, G. F. Ashley, E. B. Hurt, A. J. Evers.

At the meeting were also Mr. A. E. Boynton, Mr. Paul Eliel, Mr. Pierce and Mr. Scheffe of the Industrial Association of San Francisco; and Dr. P. S. Taylor of the University of California, as guests of the Chapter.

MINUTES

Minutes of the meeting of November 18, 1924, were accepted as published.

REPORTS OF COMMITTEES

Reports of committees were dispensed with, to permit of early adjournment to visit the Trade Schools.

OLD BUSINESS

The Secretary read a letter from the Secretary of the Southern California Chapter, accepting the co-operation of the San Francisco Chapter in the 1925 Traveling Exhibit.

The matter of the transfer of Kenneth MacDonald to the Southern California Chapter was discussed, and the Secretary was instructed to write to the Executive Secre-

(Concluded on page 46)

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BILTMORE PLASTER WORK FINE

BY ERIC L. ERGENBBRIGHT



PLASTER has been extensively used as an effective medium of interior decoration in the Los Angeles Biltmore Theatre, Schultze & Weaver, Architects. The effects achieved are so unusually artistic that they have resulted in a great deal of favorable comment for MacGruer and Simpson, the contracting plasterers who performed the work.

The architraves and that portion of the theatre walls immediately beneath the boxes is surfaced with plaster and imitates faithfully caen stone, both in tone and texture. The entrance foyer, too, is walled in the same material. Remaining wall space is attractively finished in imitation of antique hand-worked plaster, or Tiffany or texture finish. Two massive stairways furnishing access to the first balcony are of plaster-wrought imitation stone.

One of the many unusual features of the theatre is the decoration of the proscenium arch, all of which is plaster work at its finest. A drapery, so natural in texture and folding that only the closest scrutiny reveals it is modeled of plaster and not actually woven of fabric, is draped from the summit of the arch to a point several feet above the stage opening. It is supported by a number of great bands of metallic finished plaster which are pierced for purposes of ventilation.

Below the drapery and just above the stage opening are four plaster plaques of grotesque design. At either end of the proscenium arch is a figure cast in plaster. Decoration of the ceiling and of the heavy beams which support it is all plaster work. Plaster decoration has been done on the same craftsmanlike scale in lobby, smoking and lounge rooms and the rest rooms.

The whole structure takes for its motif of decoration an adaptation of the Renaissance and the color scheme maintained in the plaster work has been closely adhered to in the selection of all furnishings, so that all parts of the finished structure would sustain the general harmony.

On the exterior of the building, as well as through the interior, the skill of MacGruer & Simpson has been called into play, and most effectively. The entire exterior ornamentation is executed in plaster in simulation of Indiana limestone. The work as a whole is a revelation of the possibilities of the plasterers' art. The firm responsible for this work also executed the plaster work on the Biltmore Hotel which has been regarded as one of the finest examples of plaster work in America and they are now engaged in finishing for Schultze & Weaver, the Hellman Commercial Trust Company's new Building in Los Angeles. MacGruer & Simpson were also responsible for the remarkable imitation marble and other exceptional plaster work in the California Palace of The Legion of Honor, San Francisco.

Such singular results as they have been obtaining in the Biltmore Theatre and other notable work recently executed by them is not difficult to understand when it is known that both Robert Simpson and George MacGruer, the active practical partners in this firm, received their early training under those world masters of the North of Scotland, Alexander MacRitchie & Sons, of Dundee.

* * *

Ground has been broken by the Detroit Steel Products Company, for an additional factory unit to be devoted to the manufacture of steel casement windows. It is expected that all necessary equipment will be installed and in operation by February 1st.

CODE OF ETHICS

AS ADOPTED BY THE INDUSTRIAL ASSOCIATION OF SAN FRANCISCO, THE SAN FRANCISCO CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS AND THE SAN FRANCISCO BUILDERS EXCHANGE

I. The owner or architect should not call for unnecessary or full estimates on tentative projects, without advising those asked for estimates that the project is tentative.

II. The owner or architect should not call for an excessive number of bids. It is recommended that not to exceed six bids be called for.

III. Collusion in the preparation of bids should not be tolerated or practiced by contractors or sub-contractors, and if discovered shall be a just cause for the rejection of all bids.

IV. When the owner has determined to build he should first decide whether he is to let a general contract, segregated contracts, or a percentage contract.

V. If the decision is to let a general contract, the owner or architect should call into competition only general contractors to whom he is willing to award the contract. He should then award the contract to the low bidder on the plans and specifications sent out for bids, having required him to file with his bid the list of sub-contractors whose figures he has used. He should then insist that the general contractor let his contracts to the sub-contractors whose figures he used in making his bid, provided such sub-contractors are satisfactory to the architect.

VI. If it is decided to let the job by segregated contracts, the owner or architect should only call in as bidders sub-contractors to whom he is willing to award the work. Then he should award the segregated contracts to the low bidders on the plans and specifications sent out for bids.

VII. If it is decided to do the work upon the percentage contract plan, the owner or architect should insist that the percentage contractor, when taking bids, should only call in as bidders contractors to whom he and the architect are willing to award the work. Then the owner or architect should insist that the percentage contractor award the job to the low bidders on the plans and specifications sent out for bids.

VIII. In case a general contractor or percentage contractor figures or estimates the total job himself when taking it from the owner, the owner or architect should insist that if, thereafter, the general contractor or percentage contractor decides to let sub-contracts for any portion of the work, that he take bids only from sub-contractors to whom he and the architect are willing to award the work. Then the owner or architect should insist that the jobs be awarded to the low bidders on the plans and specifications sent out for bids.

IX. All bids should be opened in public at a set time and place, except where the architect or owner deems it impossible.

X. All owners should instruct their architects to write into all plans, specifications and contracts, a clause requiring all work to be done on the American Plan, and then the owner and architect should insist on the strict observance of this clause.

* * *

OBLIGATIONS OF THE ARCHITECT, THE CONTRACTOR AND LABOR

XI. The architect should always act entirely in a judicial capacity in determining contract obligations, insisting upon full performance by owner and contractor; he should not engage in work in the building trades, except in his capacity as an architect; he should write into his specifications clauses providing for the observance by the contractor of all building ordinances, safety and sanitary codes; he should never require a contractor to perform any part of the service which is generally recognized as the work of the architect; he should not attempt to cover possible oversights or errors by indefinite clauses in the contract or specifications.

XII. The contractor should insist on enforcement of building ordinances and safety and sanitary codes; he should carry compensation insurance; he should not engage independently in any service which is generally recognized as the work of the architect, either in the preparation of plans and specifications or the supervision of the work; he should refuse to deal directly with the owner where an architect has been employed for supervision, and should never submit to the owner directly, without the architect's approval and knowledge, any proposals or estimates; he should never improperly increase the cost of work or produce work inferior to that contracted for; he should deal fairly and justly with the labor employed by him and make every effort to afford opportunity to apprentices to learn the building trades.

XIII. Labor employed in the building trades should never endeavor improperly to increase the cost of the work or to produce inferior work; labor should never endeavor to restrict the quantity or quality of the output of the individual; labor should co-operate in affording every opportunity to apprentices to learn the building trades and, when qualified, to practice their trades.

San Francisco, California

November 14, 1924

CHIEF ARCHITECTURAL DRAFTSMAN
JUNIOR ARCHITECTURAL DRAFTSMAN

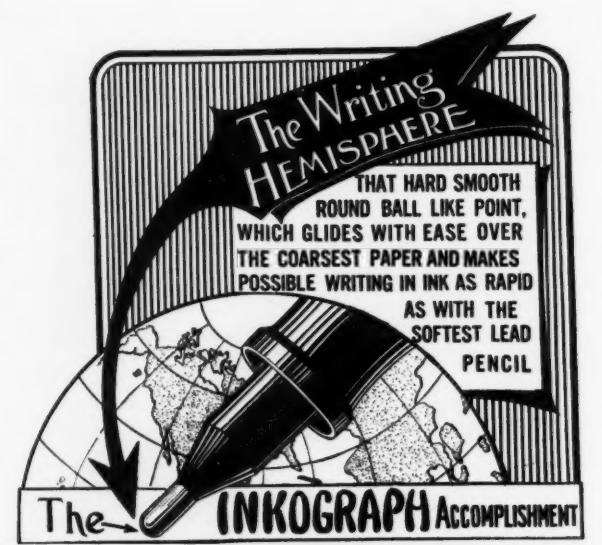
Examinations for chief architectural draftsman and junior architectural draftsman will be held throughout the country on January 7, 1925. They are to fill vacancies in the Quartermaster General's Office, Washington, D. C., at entrance salaries of \$2,400 and \$1,680 a year, respectively. Advancement in pay may be made without change in assignment up to \$3,000 a year for chief architectural draftsman and up to \$2,040 a year for junior architectural draftsman.

The duties of chief architectural draftsman are, under general supervision, to perform difficult free-hand or architectural drawing requiring judgment, exceptional

artistic skill, a thorough knowledge of the customs and practices of the architectural profession in expressing ideas, plans, and data in drawings; or to supervise the work of a group of draftsmen of lower grade.

The duties of junior architectural draftsman are, under supervision, to perform tasks in free-hand and architectural drawings and related work requiring artistic knowledge, skill, and a thorough understanding of this field of drafting.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. civil-service examiners at the post office or customhouse in any city.



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(Continued from page 33)

false joint or imperfect brick in the whole mass of masonry. By sheer force of purpose it shouts at you fine masonry and skilful craftsmen! And the student's respect for the master builders mounts higher as he ascends to the roof, where, along the immense brick parapet several feet thick, he observes the careful workmanship of the cut brick mitres of the weathered coping, with no sign of decay, and with perfect joints.

While this building may not as yet have attained to full prestige as an historic monument, your Committee recommends it for study as a sermon in masonry and thorough craftsmanship.

The building has ceased to serve its original, or any other useful, purpose, except as a light-house station and storage for observation equipment. While it has been somewhat altered internally by the erection of temporary wooden partitions, it is otherwise as when first erected, except that the guns have been dismounted.

This building, hoary with time and the salt of the ocean, has acquired a degree of dignity from the sheer force of perfection in craftsmanship and the simple expression of the purpose for which it was built.

Your committee recommends that steps should be taken to remove the temporary wooden structures now defacing the interior and that measures be taken to preserve the building as originally built.

Your committee further suggests that Congressmen from this District be requested to communicate with the War Office in Washington with a view to having the building restored to its original condition as above indicated.

[SIGNED] COMMITTEE ON PRESERVATION OF HISTORIC MONUMENTS
San Francisco Chapter American Institute of Architects
EARNEST COXHEAD, Chairman

* * *

LARGE STUCCO CONTRACT

The California Stucco Company has secured the contract for one of the largest exhibition buildings on the Pacific Coast, that of the San Bernardino Orange Show home at San Bernardino. De Witt Mitchen of San Bernardino is the architect. The structure will have a floor space of 108,000 square feet. It will be 70 feet long and 135 feet wide. Sixteen tons of California Stucco will be used in the construction, said to be one of the largest single contracts for this form of construction ever awarded.

* * *

LOS ANGELES CHAPTER

Newly-elected officers of Los Angeles Chapter, American Institute of Architects, are as follows: David C. Allison, president; S. R. Burns, vice-president; A. C. Zimmerman, treasurer; David Witmer, secretary; Donald B. Parkinson, director for three years; H. C. Chambers, director for two years; and C. E. Noerenberg, director for one year.

SAN FRANCISCO ARCHITECTURAL CLUB



LEFT TO RIGHT—MESSRS. SPRINGER, BULLOCK, DEVITT, KEYSER, GARSKE, TRUDELL, PETERSON,
CHAPMAN, KERR, BOWEN, McLAUGHLIN

SELDOM has San Francisco seen so successful an annual jinks as that which the San Francisco Architectural Club presented at Sorosis Hall to the largest assemblage of members and friends ever known. The annual jinks, "The Christmas Follies of 1924," started Saturday evening, December 13th, and continued well into the small hours of the following day.

The splendid program, which contained much of merit, included an operatic comedy, playlets, singing and dancing acts and many novelties that gave full scope to the wealth of talent that exists among the members of the club.

Probably the feature act of a program replete with good things was a two-act operatic comedy pertaining to architecture and called, "The Jolly Mayor." It was written by and staged under the personal direction of Mr. Felix Reynaud. Its dry comedy, many tuneful melodies, grotesque make-ups of the mayor, the tricky contractor and the book agent, the appearance of three well-known members of the club in school-girl costumes and the work of the chorus all appealed strongly to the audience.

BLACK-FACE REVUE PLEASES

A black-face revue arranged by Mr. Ernest Demick and titled "The Darktown Follies" introduced vocal solos, choruses, dances, saxophone solos and banjo music, supplemented by much mirth-provoking comedy, not the least of which was contributed by the colored "ladies" dressed in little bright colored aprons and ludicrous hats.

A novelty programmed as a "Superscreen Shadowgraph Drama," an improvisation of radio and movies, was greeted with veritable gales of laughter.

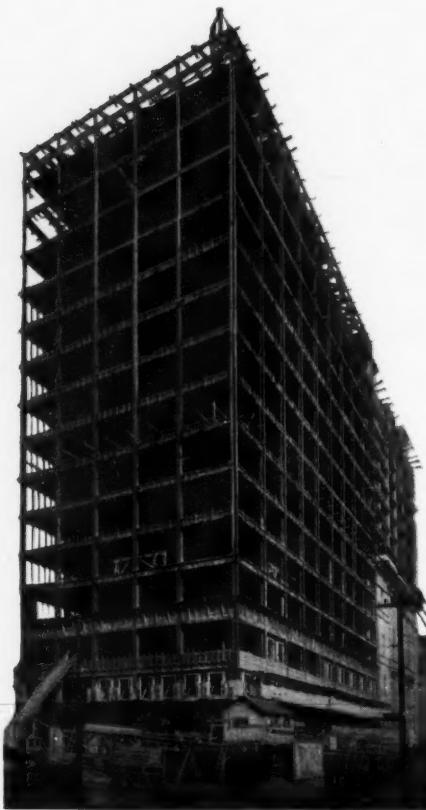
Lending even more atmosphere to the program was a tabloid "tragedy," the action of which took place in the studio of a Miserable Sculptor, a More Miserable Doctor and a Most Miserable Architect. Introduction of some clever stage tricks and the unexpected climax of the piece made it a huge success.

To review the entire program and give credit to every performer is impossible in the space available, but it may be truthfully said that the Jinks this year was clever, entertaining and without one dull moment and established a new high record mark, demonstrating to the delighted guests that the members of the San Francisco Architectural Club are a versatile lot and just as much at home in music and burlesque as they are over a drawingboard.

The entire affair was in charge of Mr. Felix Reynaud, chairman of the entertainment committee, assisted by Mr. Carl Schmidts and Mr. Al Williams. The "artists" who contributed to the entertainment were: Messrs. L. E. Bowen, Orin Bullock, J. Peterson, Wilton Smith, L. H. Keyser, P. Chapman, C. Trudell, Bob Williams, Dick McLaughlin, Jack Devitt, Will Garske, Ira Springer, Jack Courtney, Ernest Demick, Ralf Kerr, Arthur Jannsen, and A. Voison, but it may well be said that every member of the club contributed his share to the success of a wonderful evening. The music for the comic opera and darktown follies was in charge of Mr. A. Toluboff.

At the regular monthly meeting of the club Wednesday, December 3rd, the nominating committee offered the following nominations for officers to serve during the coming year: Carl Schmidts, president; Ernest Weihe, vice-president; Ted Ruegg, secretary; and Lawrence Keyser, director. The election will be held at the next meeting, January 7, 1925.

Of interest to the club members is the announcement by the executive committee of the New York Chapter, A. I. A., that programmes for the Le Brun traveling scholarship competition will be issued about December 30th. Any draughtsman between the ages of 23 and 30 is eligible for this competition if nominated by some member of the A. I. A. The sum of \$1,400 is the award, and the amount is to be spent in at least six months travel and study abroad. Those interested should obtain detailed information from the secretary of any chapter, A. I. A.



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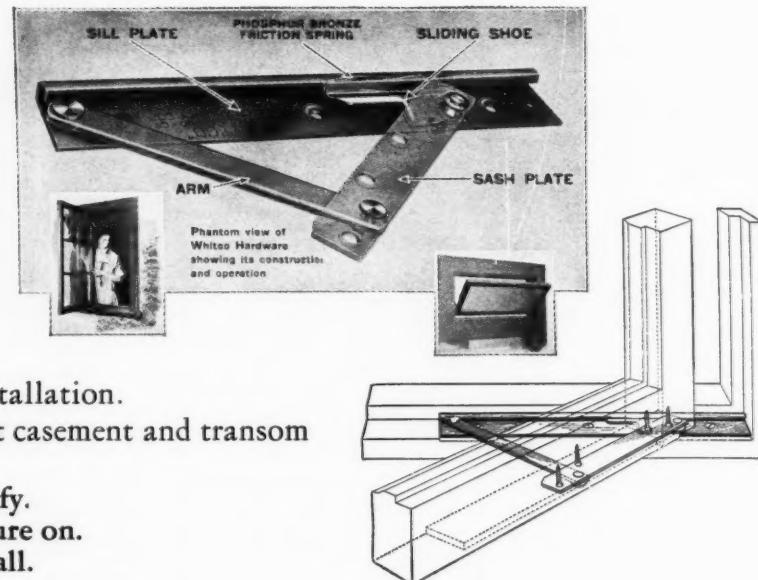
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Of particular interest to the builder is the fact that all cities and towns, large and small, are reproduced with miniature buildings and their area, environment and relative importance are shown at a glance.

The map, said to be the largest of its kind in the world, is 600 feet in length. It shows every topographical feature of the state. The view is exactly as if one skimmed through the air above the mountains and valleys, cities and villages of the Golden State, but it has one great ad-

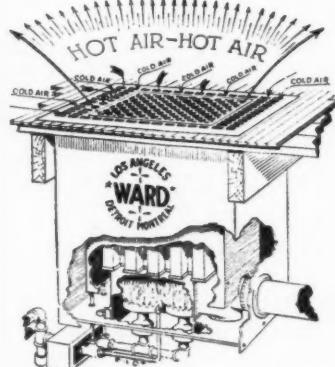
vantage over an aeroplane trip, since the spectator may stop and study any particular section at will.

More than 25 artists, modellers, electricians, geographers, sculptors and engineers worked more than 16 months to complete the huge relief map. The total cost approximates \$100,000. The work was performed under auspices of the California Development Association, co-operating with the 58 counties of the state. The designer and construction engineer was J. T. Edwards, F. R. G. S.

* * *

TRANSCONTINENTAL HIGHWAYS EXPOSITION
Donald McLaren of San Francisco has been chosen as official landscape architect for this Exposition, to be held in Reno in 1926, to celebrate the completion of the Truckee-Reno Highway. A tract of 45 acres along the Truckee River has been set aside as a site, with wonderful possibilities for landscape treatment.

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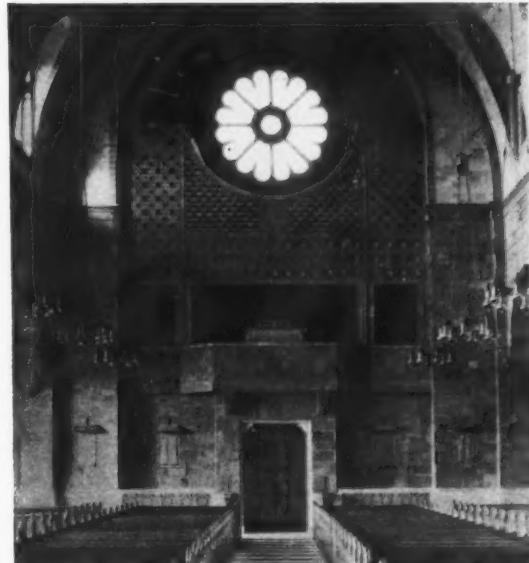
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A CORRECTION

In the **PACIFIC COAST ARCHITECT** for May, 1924, a drawing of three residences in Forest Hill was credited by mistake to William A. Newman, Architect. Mr. Newman wishes us to state that Falch and Knoll, occupying joint offices with him, in San Francisco, were architects for these attractive buildings.

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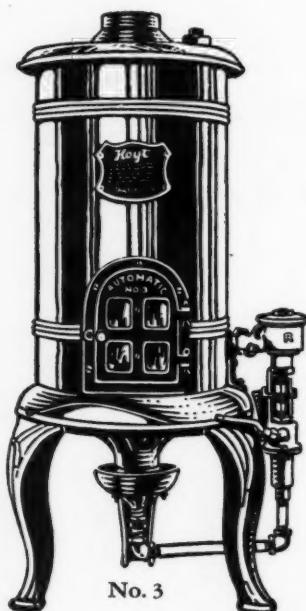
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SAN FRANCISCO

CALIFORNIA, THE FASHION PLATE

Many tributes have been paid to California architecture but none more interesting than the following editorial, which will appear in the current issue of "Metal Lath News," the national publication of Associated Metal Lath Manufacturers.

"For residential architecture California is rapidly becoming the fashion plate of America. This is largely due to the superior plastering that is done in that locality. Architects have not restrained themselves on the question of color either for exterior or interior plastering.

Bertram Goodhue once said that architecture depended upon three elements, design, texture and color and, like a three-legged stool, would fall if one leg was removed.

A happy combination of these three elements is best seen in the California residential architecture but cannot be appreciated without an actual visit, because the printing art has not advanced to such an extent that either texture or color can be adequately represented on the printed page. Some California designs seem overdone when reproduced in black and white alone, while in fact color and texture act like alchemy in transmitting them into architectural beauty.

The people who are buying these houses and are moving to California, attracted in part by the architectural beauty of the cities, are the same persons who would have been clients of Eastern architects had they studied to make the Eastern cities as attractive as the residential sections of California cities. These residences are not peculiar—they are only advanced to the state where color, texture and design are all employed."

* * *

NINE BILLION COMMON BRICK

Imagine a substantial brick wall seventeen feet in height, starting at Bellingham, in the extreme northwest corner of the state of Washington, and running the entire length of the U. S.-Canadian border, tracing the Atlantic seaboard, around Florida and the Gulf, following the Mexican border, thence north along the Pacific to the point of starting.

The common brick production in the United States in 1924 was sufficient to build such a wall 8 inches in thickness, of ideal construction, along the entire eleven thousand miles of the U. S. boundary, and 17 feet in height. Such a wall would consume approximately nine billion brick. This enormous production is the result of cooperative promotion and development on the part of the leading brick manufacturers of the country since the inception of the Common Brick Manufacturers' Association only six years ago.

* * *

REMOVAL NOTICE

Doyle and Merriam, architects, have moved from the First National Bank Building, Seattle, Wash., to 1408 Smith Building, in the same city.

Mr. G. H. Carsley, Architect, announces the removal of his office from Rooms 3 and 4, Power Block Annex, to 633 Mound Street, Helena, Mont.

* * *

LELAND & HALEY, ENGINEERS

Probably no part of the construction of the California Palace of the Legion of Honor, which was described at length in this magazine last month, has had such an immediate and severe test as the heating and ventilating systems because the weather has been extreme and varied enough during the month to give both a test. High praise has been bestowed on Leland & Haley, Holbrook Building, San Francisco, the construction engineers, for the California Palace of the Legion of Honor, for their important part in this splendid construction.

EDITOR'S BOOK SHELF

Picturesque Spain. By Kurt Hielscher.

On our cover this month is printed a typical view taken from this book. The rare combination of pictorial and architectural interest is shown in all of the 300 illustrations, which were culled from over 2,000 taken by the author during his five years stay in Spain, cut off by the war. To use his own words, "I made use of my involuntary stay to become acquainted with the country in its furthermost corners. I roved to and fro from the pinnacles of the Pyrenees to the shores of Tarifa, from the palm forest of Elche to the forgotten Hurdas inhabitants of Estremadura."

Every view is an architectural or landscape "composition"; a perfect picture in itself. The charm of mass and detail, of texture and shadow, is marvelously brought out. It is hardly necessary to mention the value of such a book to a California architect, under the present conditions of popular enthusiasm for Spanish inspirations in our buildings.

"Picturesque Spain," by Kurt Hielscher. New York. Brentano's, Publishers.

* * *

PLUMBERS TELL PUBLIC ABOUT FIXTURE PRICES
Because Southern California is being flooded with second quality plumbing fixtures, being sold under the description "slightly defective," and sometimes even being misrepresented as first quality fixtures, the plumbing merchants have begun an educational campaign to warn the public against the dangers—to health and pocketbook—which arise when second quality fixtures are installed.

According to G. B. Schneider, official of the Washington Iron Works, "This campaign is designed to reach the public with information which will enable the layman to tell the difference between first and second quality products. By instructing the buyer to insist on a lifetime guarantee and to look for the manufacturer's brand, we hope to prevent unscrupulous salesmen from representing that a second grade fixture is in reality a first quality fixture at a low price.

"In order to stamp out exorbitant profit taking on these second grade fixtures, the licensed plumbing dealers have agreed to make their price public. Lowest prices have been definitely set on all first grade fixtures and we have placed second grade fixtures in all plumbing stores so that customers could be shown the difference between the two qualities."

* * *

HOLLOW TILE CURTAIN WALLS

Because of their economy and other advantages, Dickey clay products made by the California Brick Company and the Livermore Fire Brick Works have been showing a marked increase in popularity during the 1924 building season. Curtain walls constructed of Dickey Mastertile were used in the California Palace of The Legion of Honor. The same material was used also in the Fitzhugh Building, Pacific Gas & Electric Co. building, and in other recent important construction.

There is a tendency, too, to use this material for construction of homes. Dickey Mastertile's growing popularity is said to be due to the fact that they save weight, being 52 per cent lighter than solid masonry and 60 per cent lighter than concrete, they save labor, since eight-inch Mastertile takes the place of six brick in the wall, and they save mortar. It has been shown, too, that this material may be used effectively in a variety of ways, covered with cement plaster or stucco, faced with brick or architectural terra cotta, or left exposed, a special smooth-finished Mastertile being made for the latter purpose.

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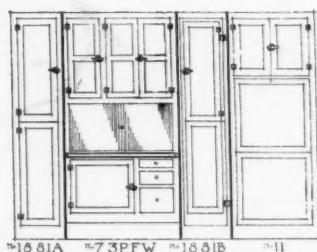


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Santa Fe: *Santa Fe Builders Supply Co.*
Eugene: *Midgely Planing Mills*
Oakland: *The Hoosier Store*, 1410 Madison Street
Merced: *R. C. Balaam*
San Jose: *Geo. B. McKee Co.*
Fresno: *H. G. Shirley*
Eureka: *Jacobs, Ackerman & Crozier*
Bakersfield: *King Lumber Co.*
Santa Barbara: *Ott Hardware Co.*
San Diego: *J. S. Schirm Commercial Co.*
San Bernardino: *Pacific Gas Appliance Co.*
Stockton: *W. E. Zerweck*
Sacramento: *Cutter Mill & Lumber Co.*

MONTHLY BUILDING SURVEY

[BY R. GILES, OF S. W. STRAUS & CO.]



OR THE twenty foremost cities of the Pacific Coast states, San Francisco, San Diego, Berkeley, San Jose and Phoenix were the only ones to report building permits for November in greater volume than were issued during the previous month. This is shown in the Pacific Coast section of the National Monthly Building Survey of S. W. Straus & Co. Although a total of \$35,903,593 in building permits issued in 79 major cities comprised in the Straus survey, shows a comparatively active building industry, it is 10 percent less than the total for October and 9 percent less than for last November, but 9 percent greater than that of November of 1922. Except in California and Nevada, the reduction is attributable in seasonal influence.

NEW SAN FRANCISCO RECORD

San Francisco set a new high monthly record mark for building permits issued during November, as it did in October. Its record of \$6,358,729 is 3 percent greater than the October figure, which is 7 percent ahead of the September total. The November record is 63 percent over that of last November and 142 percent over that of November, 1922.

Los Angeles issued \$9,754,196 in building permits during November, the lowest monthly total in two years with the exception of May of this year. The figure is 11 percent less than for October, 27 percent less than for last November, and 14 percent under the figure for November

of the year before. This total, however, represents 27 percent of the grand total of building permits comprised in this survey.

In the Los Angeles metropolitan area, 15 municipalities report a November aggregate of \$13,771,699, which is 14 percent below the comparable figure for October, 31 percent below that of last November, and 2 percent less than for November of 1922 for these cities. Six municipalities, however, show gains over October.

THE FOLLOWING TABLE SHOWS COMPARATIVE FIGURES

City	Number	Cost	Building Permits Issued in November			Percentage of + (gain) or - (loss)
			Oct. '24	Nov. '23	Nov. '22	
Los Angeles	3,648	\$9,754,196	— 11	— 27	— 14	
San Francisco	707	6,358,729	+ 3	+ 63	+ 142	
Seattle	748	1,902,415	— 5	+ 65	+ 51	
Portland	1,010	2,118,340	— 12	+ 25	+ 13	
Oakland	942	2,104,741	— 19	— 9	— 18	
Tacoma	210	482,750	— 2	+ 43	+ 132	
Salt Lake City	85	332,354	— 24	— 36	+ 20	
Long Beach	385	938,566	— 3	— 51	— 11	
Spokane	157	158,475	— 38	— 12	+ 3	
Sacramento	126	292,742	— 68	— 36	— 34	
San Diego	499	1,289,712	+ 28	+ 31	— 44	
Fresno	107	103,778	— 42	— 72	— 78	
Berkeley	334	805,081	+ 21	+ 10	+ 142	
Pasadena	247	1,067,798	+ 31	— 36	+ 49	
Stockton	97	242,285	— 9	+ 9	+ 29	
Glendale	192	660,130	— 19	— 42	+ 22	
San Jose	73	323,560	+ 75	+ 58	+ 103	
Ogden	35	163,800	Same	+ 74	+ 151	
Phoenix	110	195,722	+ 26	+ 59	— 34	
Everett	85	28,973	— 64	— 67	— 46	
		— — —	+ + +	+ + +		



Model No. 11

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THE BILTMORE THEATRE

(Continued from page 5)

a pictured drop, and the old galleon, map and accessories make the one vivid accent. A general tone of old gold marks the finish, with undertones of dull maroons and blues and greens and browns. The ensemble is suave and elegant.

The lobby and lounging room are sufficiently handsome. No city need be ashamed of a building with as much good taste and substantial merit as are shown in this theatre.

* * *

MONTHLY BULLETIN, A. I. A

(Concluded from page 35)

tary, suggesting that Mr. MacDonald's name should have been presented for privileged communication as from the San Francisco Chapter.

The Chapter passed a vote of thanks to Mr. Charles Duncan, of Foster & Kleiser, for his most interesting talk on color, which entertained and instructed the Chapter at the November meeting.

The Secretary reported receipt of \$168.95 for the Educational Fund from Mr. Faville, which had been received as San Francisco Chapter refund from a brick building competition.

The Chapter passed a vote of thanks to Mr. Faville for his efforts in behalf of the Chapter.

Mr. Boynton of the Industrial Association spoke to the Chapter in regard to the Trade Schools of the San Francisco Industrial Association.

Mr. Paul Eliel gave a more complete description of the work of the schools and the progress that they have made since their founding, several years ago.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, Secretary

After adjournment, the Chapter was escorted by the officers of the Industrial Association to the Trade Schools. Here the apprentices in the various trades were receiving instruction, and the visit proved to be of great interest to all those who had the privilege of making the tour.

The Secretary wishes to express the appreciation of the Chapter for the opportunity given by the Industrial Association to see and understand the great constructive work which they are doing, not only for the building industry, but for the advancement of the whole city and the education of young men who would otherwise be doubtful of opportunities in apprenticeship to the skilled trades.

To those of the Chapter who did not have the privilege of seeing these schools, the Secretary expresses a very quiet and guarded suggestion that even an architect might gain information by a course in these various trade schools, where practice is pre-eminent over theory.

* * *

WASHINGTON STATE SOCIETY

At the conclusion of the eighth annual meeting of the Washington State Society of Architects, the following officers were elected: Roy D. Rogers, Seattle, president; Frederick J. Peters, first vice-president; Julius A. Zittel, Spokane, second vice-president; J. L. McCauley, third vice-president; T. F. Doan, of Bellingham, fourth vice-president. Harry H. James, four years; Theo. Buchinger, three years; Charles W. Saunders, two years; board of trustees; and W. C. Jackson, secretary-treasurer. Many interesting addresses were delivered, a splendid tribute was paid to the memory of the late Edgar Blair, and the history of the organization since its formation in 1916 reviewed was.

PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[Sketches from life in this issue by Ramm]



REGINALD JOHNSON

Born in Westchester, New York, 1882.

Manifested creative genius very early in life, it is said, by creating a household rumpus when his bottle was not forthcoming. Outgrew desire for bottle, but creative instinct flourished and bore fruit, to the enrichment of California architecture.

Came to California in 1895, attended prep school in Morristown, N. J., graduated with Bachelor of Arts Degree, Williams College in 1907, spent a year in California training for practice of architecture, entered Massachusetts Institute of Technology, graduated with Bachelor of Science degree, 1910. Degree was in architecture, of course.

After extensive travels abroad both before and after graduation, returned to California and worked with Robert Farquhar for a year until he started private practice in Pasadena. After distinguishing himself in individual practice for a decade, he became senior member of Johnson, Kaufman and Coate, and is now again maintaining individual practice.

In 1921, Mr. Johnson won the gold medal for primacy in domestic architecture at the Architectural exhibit in Washington, D. C.

Typical of his characteristics is the fact that he served as private in Heavy Artillery during the war.

He is an active and popular member of Allied Architects Association, Flint Ridge Country Club, University Club of Los Angeles, University Club of Pasadena, Alpha Delta Phi, and retiring president of Los Angeles Chapter, American Institute of Architects.

The professional standing of the man is high but, greater still, is the real affection in which he is held by all who know him well.

His hobby? Looking for that Artillery Corporal who gave him his first drill.



JAMES EDWARD ALLISON

Born near Pittsburgh, Pa., at an early age.

Began the practice of architecture in Pittsburgh in 1892 but fled the smoke and grime of that metropolis for the "great open spaces" of California in 1910, and has been doing everything in his power to fill those great open spaces ever since.

How well he has succeeded is evidenced by the fact that Allison & Allison have designed approximately two hundred of the finest school buildings in California and the name of Allison & Allison on plans for a school have come to have the same meaning as Tiffany on jewels.

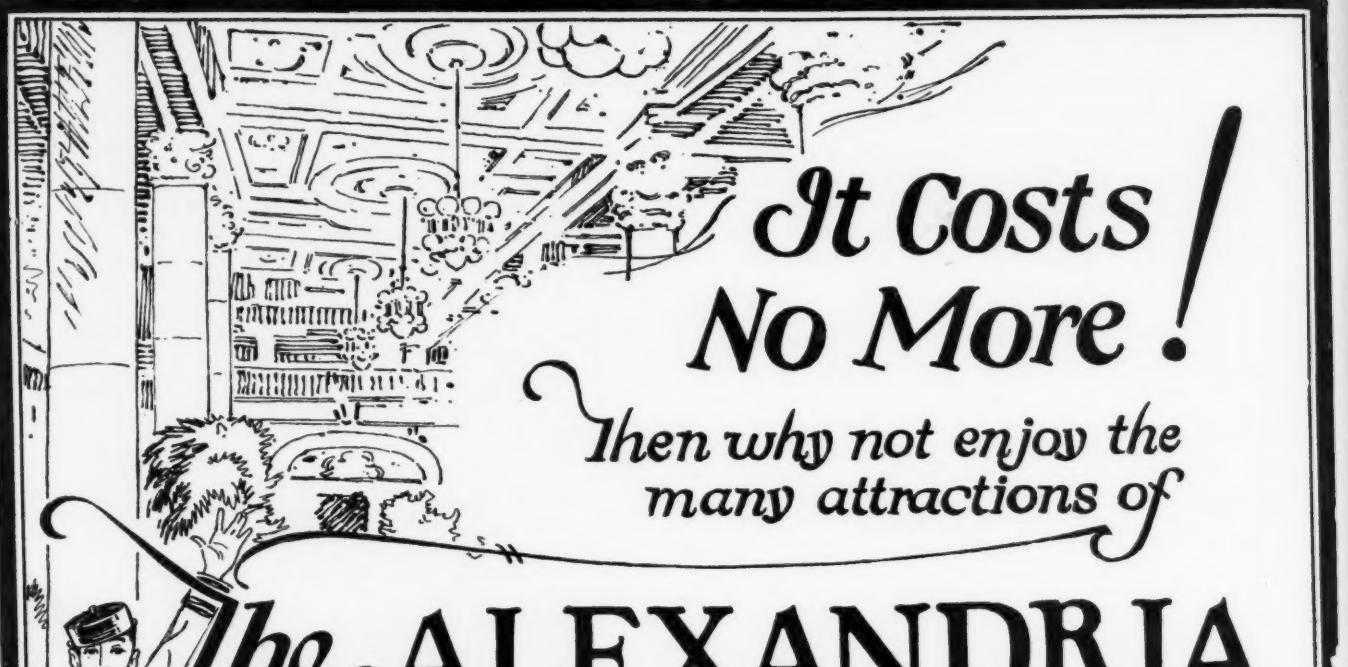
Mr. Allison was elected a member of the American Institute of Architects in 1899 and was elected to fellowship in the American Institute of Architects nine years later. He is past president of the Southern California Chapter, A. I. A.

He is a member of the University Club of Los Angeles, and of the Pasadena Golf Club. Also a very active member of the Southern California Chapter, A. I. A., Allied Architects' Association of Los Angeles and Los Angeles Chamber of Commerce.

Besides the two hundred schools which testify that neither of the Allisons has lived in vain, the noteworthy work of this firm in Southern California includes many genuine architectural achievements, among them the University Club of Los Angeles, the Southern Branch of the University of California, the Friday Morning Club, and the Women's Athletic Club.

It is difficult to write of James Edward Allison, the architect, or James Edward Allison, the man, without indulging in the superlative. Suffice it to say that in his professional career and in his private life he has achieved what the humblest student draughtsman aspires to be.

His hobby? Didn't we mention that he is a member of the Pasadena Golf Club?



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